



Robust Notes: “Volume 1 for the SE-02”

Thanks for purchasing Volume I for the SE-02!

We are extremely proud to offer this bank as we absolutely love the SE-02 and all 3 oscillator synths that follow the Model D format. Nearly every patch in this collection comes complete with MWI, aftertouch and velocity assignments. These sounds were programmed to be played with a controller that has these functions. This patch list includes the patch names followed by the category in parentheses and a short description.

For instructions on how to load the bank please see the “Read Me” text files included with your purchase. We’ve included the S.E. Editor Bank files as well as the USB Drive Folders to make the loading process as simple as can be.

Please back up your user bank before loading this bank of sounds!

1. Robust Init

Save your edited patches here.

2. Intravels

(Chord)

This is a simple interval patch using the square and pulse waves of all three oscillators. The MW and velocity are opening the filter, and aftertouch is producing vibrato.

3. TriTriTri

(Chord)

This is another interval patch. All three oscillators are using the triangle wave. Aftertouch is opening the filter and adding some filter mod using the LFO.

4. Rippa

(Strings/Pad)

Just two oscillators here, this is a large, slow string patch. When you play sustained notes, you'll hear oscillator two slowly drift out of tune and back again. Aftertouch adds some LFO modulation and the MW opens the filter.

5. Big Synk

(Lead)

This is a classic oscillator sync lead. The MW adds vibrato while aftertouch opens the filter.

6. Oldskool Bass

(Bass)

We love the basic tone of this patch. Velocity is providing some great filter dynamics. The MW is adding some filter Xmod. Aftertouch opens the filter a little.

7. Mushy Mushy

(Synth)

This dark, resonate patch has the filter envelope inverted. The MW opens the filter. Aftertouch produces vibrato.

8. Stringlead

(Lead)

This patch is three saws in unison. The legato filter envelope is slowly sweeping open. The MW opens the filter a little. Aftertouch adds some Xmod which produces a detuning effect.

9. Afta Touch X

(Lead)

This patch uses the three oscillators to create a chord. Oscillator sync is engaged. The MW is adding subtle FM using the LFO. It starts off on the dark side, but aftertouch opens everything up to reveal a satisfying tone.

10. Turbulence

(Sound Effect)

This patch is a sound effect. The lowest octaves produce a nice random rumbling. The higher octaves produce a rough sounding turbulent lead. Both the MW and aftertouch open the filter. But, the MW also increases the filter Xmod.

11. Sync Point

(Synth)

Oscillator sync is used. But, oscillator 2 is using the shark tooth wave for a softer tone. This patch has great velocity dynamics. The MW is adding both vibrato and FM. Aftertouch opens the filter quite a bit.

12. Squaredom

(Bass/Lead)

This is a simple, velocity sensitive bass sound with oscillators 1 and 3 both set to square wave. The MW is adding some FM. Aftertouch is opening the filter a little.

13. Soft Flute Ld

(Lead)

This patch does a fine job of imitating a Native American flute. The MW adds some additional PWM. Velocity and aftertouch combine to add some great accents.

14. Tighties

(Bass/Synth)

This patch is using all three oscillators set to the saw shape. The MW is adding vibrato and filter Xmod. Aftertouch opens the filter a little.

15. Organaut

(Space Lead)

Oscillators 1 and 2 combine to create a slightly dissonant interval. The MW is adding some fast FM using the LFO. Aftertouch is opening the filter just a little and also increasing the FM.

16. MW Resolve

(Lead)

This patch starts out with a sour tone as the filter envelope is pointed at oscillator 2's pitch. Use the MW to bring it into tune. Aftertouch is opening the filter just a little.

17. The Heavy K

(Drum)

This is a kick drum sound that sounds fullest between C2 - G2. The MW is adding some vibrato while aftertouch is opening the filter.

18. Blip Da MW

(Perc/Synth)

This is another short percussion or synth pluck like sound. Use the MW to open it up for more of a glassy tone. Afttouch is not assigned.

19. The Lonely Osc

(Lead)

This is a dark, lead sound. Only oscillator 1 is used and it's set to the shark tooth shape for a smoother tone. The MW is opening the filter while aftertouch is adding some smooth vibrato.

20. Snared 1

(Drum)

This is a tight boxy snare sound. C3 through C6 works best for a traditional snare tone. The MW is opening the filter for a brighter character.

21. Clsd Hat

(Drum)

This is a closed hi-hat patch that sounds most familiar in the C4 - C6 key range. Velocity is modulating the filter just a little for some dynamics while the MW is subtly changing the tone.

22. Slow Resin

(Synth)

This resonant synth has a slow attack and a medium release. Oscillator 2 is tuned 7 semitones above oscillator 1 for a smooth interval. The MW is adding some filter Xmod and aftertouch is opening the filter a bit.

23. Screamin SE

(Chord)

This patch has the oscillators tuned to produce a chord with a single note. The filter envelope is modulating oscillator 2's pitch for an almost screaming pitch ramp in the attack. The MW is adding some oscillator Xmod while aftertouch is opening the filter a bit.

24. Brite Lead

(Lead)

This is a bright, resonant lead with a medium glide time. The filter envelope is set to multi trigger mode so it stays bright even when playing legato style. The MW is adding some vibrato while aftertouch is opening the filter quite a bit.

25. Seeqwenz

(Pluck)

This is a tight pluck sound with a soft sustain. The MW is opening the filter quite a bit here for some nice filter sweeps.

26. Loiscyphear

(Sound Effect)

This is a rather nasty sweeping sound effect that could be used as a space vehicle pass by or for general sci-fi ambience. The MW is opening the filter while aftertouch is adding some filter Xmod.

27. Seqable Plks

(Pluck)

Resonant, velocity sensitive plucks. The MW is opening the filter quite a bit.

28. Growling Bass

(Bass)

This patch is a dark, resonant bass with a subtle growl in the attack produced by the filter envelope. The MW is opening the filter while aftertouch is producing vibrato.

29. Darkone Bass

(Bass)

This patch is rather round and has a classic synth bass tone. Velocity is modulating the filter and the MW is adding some vibrato. Aftertouch is opening the filter quite a bit.

30. Brite Intervals

(Chord)

This patch uses the 1 shot mode of the LFO to produce a very fast pitch ramp in the attack. Oscillator 3 is tuned 7 semitones up to produce the interval. The MW is opening the filter while aftertouch is producing some oscillator Xmod.

31. Afta Touch Y

(Lead/Synth)

This is a thick brother to "Afta Touch X". Less refined and rough around the edges. The MW is adding some filter Xmod while aftertouch is opening the filter quite a bit.

32. Big Blinker

(Synth)

All 3 oscillators are used here with oscillator 3 tuned up to a high major 3rd. With it's very long release this patch is great when playing staccato and letting it ring out. The LFO adds a chopping sound with the pulse shape that only becomes evident after the initial filter envelope sweep. The MW increases the LFO depth while aftertouch is opening the filter.

33. Pointy Pluck

(Pluck)

This is a very tight pluck sound that's great for arpeggios. There's a fair amount of mixer feedback in the mix for some extra body. The MW is adding some filter Xmod as well as filter mod using the LFO in 1 shot mode. Aftertouch is opening the filter a bit.

34. Future Daze

(Sound Effect)

Just a moment while we calculate...We apologize for the delay. Our analogue circuits are still warming. The MW is increasing the chaos while aftertouch is doing the same.

35. Square Pulses

(Lead)

This patch has a soft attack and is sort of a synth cello in the lower octaves and a synth flute in the upper octaves. The MW is opening the filter a bit while aftertouch is adding some fast vibrato.

36. 2 Osc Bass

(Bass)

This is a very solid bass sound in the lower octaves and a simple pluck lead in the upper octaves. Velocity is modulating the filter for some great dynamics. The MW is opening the filter while aftertouch is adding some vibrato.

37. BassSquare

(Bass)

This is a dark, resonant bass sound with the LFO providing some subtle square shaped movement. Velocity is modulating the filter just a bit. The MW is opening the filter and aftertouch is increasing the LFO depth.

38. EP Chord

(Chord)

This is one of our favorite sounds here at Robust HQ. It's a simple Sus2 chord arrangement provided by the tuning of the oscillators. The tone is most like an electric piano. The MW is producing some oscillator Xmod while aftertouch is opening the filter a bit.

39. Sync Bites

(Lead)

This legato patch has a buzzy distorted guitar tone when playing with higher velocities and a darker resonant tone with soft velocities. Oscillator sync is engaged with a fast envelope dip in the attack. The MW is providing some filter and oscillator mod using the LFO while aftertouch is opening the filter.

40. Hard Kit

(Drum)

This patch gets pretty close to an acoustic snare drum with the snare turned off. Playing the upper octaves (C5 - G5) works best for the traditional snare tone. The lower octaves (G2 - C4) produce a soft kick drum. Both velocity and the MW are opening the filter for a brighter meaner tone.

41. Snare 2

(Drum)

This is a slightly metallic sounding snare drum that works great across the whole range of the keyboard. The filter envelope is inverted here so while the MW is opening the filter it makes the tone darker. Velocity is also modulating the filter just a little.

42. Hat Perc

(Drum)

This is a very tight synth hi-hat or percussion sound reminiscent of the DR-55 box. This patch works great for tuned hi-hats or that thin crispy beatbox sound. The MW is opening the filter a little.

43. Noiz Shot

(Sound Effect)

This patch is a resonant sci-fi noise hit that's great for sound effects or adding depth to a drum track. The MW is opening the filter and adding some filter Xmod. Velocity is modulating the filter while aftertouch is adding some extra filter Xmod.

44. Smoothy Lead

(Lead)

This is a simple 1 oscillator lead using the saw shape. It starts off on the darker side with a healthy amount of resonance. The MW opens up the filter while aftertouch is producing some slow, smooth vibrato.

45. Soft Sync

(Lead)

Soft Sync is a slowly sweeping legato lead sound. The saw and shark tooth waves are used with the oscillator sync function for a softer tone. The MW isn't assigned but aftertouch is adding vibrato as well as opening the filter.

46. Banjo Seq

(Pluck)

This patch sounds like a guitar/banjo pluck. Velocity is modulating the filter quite a bit so higher velocities produce a slightly saturated guitar tone while lower velocities produce a cleaner, more muffled tone. The MW is opening the filter a little while aftertouch is adding some vibrato.

47. Easy Gliders

(Synth)

This patch has a very long glide time which makes it great for those high, soaring single note glides climbing to the top octave. Playing staccato rhythms will produce a choppy climb or dive. The MW is opening the filter and aftertouch is adding some vibrato.

48. Singerland

(Lead)

This is a dark, slowly sweeping lead that resembles a human voice. All 3 oscillators are used in unison with the triangle and shark tooth shapes for a softer tone. The MW is adding some vibrato while aftertouch is opening the filter just a little for some vocal accents.

49. Clean Plucks

(Pluck/Lead)

This velocity sensitive pluck does have some sustain so it can be played as a lead as well with the MW up. The MW is opening the filter quite a bit while aftertouch is adding a little PWM Xmod.

50. Soft Chords

(Chord)

This patch has the oscillators tuned to a minor chord with a soft attack filter envelope attack. Velocity is modulating the filter for some great dynamics. The MW is adding some vibrato while aftertouch is opening the filter a little.

51. 3 Saws Slow

(Lead)

This a very slow, sweeping legato synth lead sound. There's just a touch of noise in the mix for some added character. The MW is adding some vibrato as well as filter Xmod. aftertouch is opening the filter just a bit.

52. Erie Leary

(Lead/Sound Effect)

This sound starts with a slow pitch sweep on oscillator 2 which produces an eerie sustained tone. After the pitch sweep settles it becomes a very soft, dreamy lead that sort of comes and goes with aftertouch. The MW is adding some vibrato while aftertouch is opening the filter.

53. Syncafied

(Lead)

This legato patch has that classic oscillator sync tone made famous by The Cars. The MW isn't assigned but aftertouch is adding some vibrato.

54. Sterile Ld

(Lead)

This patch is a light, legato lead with some great velocity dynamics. The filter envelope is producing a fast, subtle bump in the attack. The MW is opening the filter for more of a brilliant tone while aftertouch is adding some vibrato.

55. Bellish Pluck

(Chord/Pluck/Lead)

This patch consists of 3 squares with oscillator 2 tuned 7 semitones lower. Velocity is modulating the filter for some great dynamics. The MW is opening the filter while aftertouch is adding some vibrato.

56. Smooth Leader

(Lead)

This is another soft lead sound based on the saw waveform. (We absolutely love the raw tone of the saw waves on this synth.) Oscillator 1 is in the mix with the shark tooth shape set an octave lower than oscillator 2 for some added bass in the tone. The MW is adding some filter mod using the LFO while aftertouch is adding some vibrato as well as opening the filter a bit.

57. Square Octaves

(Bass)

2 square waves an octave apart provide the classic foundation here. Velocity is modulating the filter for some great dynamics. The MW is adding some vibrato while aftertouch is opening the filter a bit.

58. Your Basics

(Bass)

This patch has a softer tone due to the shark tooth and triangle waves used. Velocity and the MW are both modulating the filter while aftertouch is adding some fast-ish vibrato.

59. Nothin Special

(Bass)

This patch is a tight bass sound with some great velocity dynamics working the filter. The MW is opening the filter quite a bit which produces more of a buzzy tone. Aftertouch is adding some PWM Xmod which produces a nice detuned growling character.

60. Bouncer

(Bass/Pluck/Synth)

Three saw waves here with oscillator 2 set an octave higher. Oscillator 2's pitch is being modulated by the filter envelope to produce a higher pitch sweep in the attack. Velocity is modulating the filter for some great dynamics while the MW is adding a healthy amount of filter Xmod. Aftertouch is opening the filter quite a bit.

61. The Lead

(Lead)

This patch uses just oscillator 1 set to the triangle shape. Filter Xmod is turning it into more of a saw wave tone though. The MW is opening the filter just a little while aftertouch is adding some vibrato.

62. Pluckity Pluck

(Pluck)

This is a tight, velocity sensitive pluck sound that's great for arpeggios or staccato sequences. The MW opens the filter for some great filter sweeps.

63. Synth Flout

(Lead)

This patch is a simple synth flute lead that turns into more of a synth tone with the MW up. The MW is opening the filter while aftertouch is adding some vibrato.

64. 3 Tri Pucks

(Pluck/Sound Effect)

Yes, another pluck patch...(We love the fast envelopes on the SE-02.) 3 triangle waves set 3 octaves apart give this patch a light, perky tone. The MW is adding some very fast LFO mod to the oscillators and the filter using the square shape. This produces a completely different digital sounding video game type tone.

65. Hollow Lead

(Lead)

This is a soft, hollow sounding legato lead patch. The glide time is on the slow side for a smooth playing experience. The MW is opening the filter a little while aftertouch is adding some fast PWM Xmod.

66. Snappish Saws

(Synth/Bass/Lead)

3 saw waves loud and proud. Oscillator 1 is tuned an octave lower for some growl. Velocity is modulating the filter for some great dynamics. The filter envelope is producing a subtle snap in the attack. The MW is opening the filter while aftertouch is adding some saw shaped vibrato.

67. Harsh Insects

(Sound Effect/Lead)

This patch has a noisy, dissonant character. Use the MW a little for some angry buzzing insects. Otherwise this sound is a great lead when played carefully. The MW is adding some random oscillator and filter LFO mod. Aftertouch is opening the filter a bit.

68. Glassy Leads

(Lead)

This patch is a glassy sounding smooth lead. 2 shark tooth waves in unison with very tight tuning produces the phasing, almost flanging quality. The MW is adding some filter mod using the LFO while aftertouch is producing some vibrato.

69. Almost Steel Drm

(Drum/Lead)

This velocity sensitive patch has a bell like tone. Oscillator 2 is set 2 octaves above the base tone with quite a bit of filter resonance. There's also a fast pitch ramp in the attack on oscillator 2. The MW is opening the filter quite a bit while aftertouch is adding some vibrato.

70. Falling Into Place

(Synth)

Oscillator 2 is doing a slow pitch dive that eventually meets up with the others. (It can be heard in a musical context in our SE-02 Demo Song at the 1:08 mark...See the link below.) The MW is opening the filter a bit while aftertouch is adding some PWM Xmod.

71. Ethnic Bells

(Pluck/Lead)

This is a velocity sensitive bell sound using 3 square waves. Oscillator 2 is tuned up 2 semitones and doing a fast pitch ramp in the attack while oscillator 3 is tuned up by 7 semitones. The MW is opening the filter and aftertouch is adding some vibrato of sorts.

72. Voltage Tides

(Sound Effect)

This sci-fi drone starts off dark and slowly. With the LFO controlling the amp envelope it will fade up into existence all by itself. The MW is opening the filter quite a bit and aftertouch is adding some very slow vibrato. All 3 Xmod options are used for added instability.

73. Plucky Soft

(Pluck/Lead)

This pluck sound has a tight bell like tone in the upper octaves. The MW and velocity are both modulating the filter while aftertouch is adding some vibrato.

74. NonDescript

(Lead)

Just a single oscillator with a clean saw wave here. Smooth tone, glide times make this easy lead fun to play. The MW is opening the filter just a little as well as adding some filter mod with the LFO. Aftertouch is adding the smooth vibrato.

75. Funky Clav

(Lead)

This patch is a funky, velocity sensitive lead. The lower octaves have more of a classic clav tone while the higher octaves are doing a very funky synth lead. The MW is opening the filter quite a bit and aftertouch is adding some vibrato and filter Xmod.

76. Draboar Lead

(Lead/Bass)

This legato patch is a bright, velocity sensitive lead or bass sound that falls somewhere between an electric piano and an organ sound. The MW is opening the filter while aftertouch is adding some vibrato and filter Xmod.

77. Hoover Up

(Synth)

3 fat saw waves detuned. Velocity is modulating the filter pretty strongly for some fun dynamics. The MW is opening the filter and is most obvious when using softer velocities. Aftertouch is adding some vibrato.

78. Honkies Pianer

(Synth)

This velocity sensitive patch has the classic honky tonk piano tone in the upper octaves. The MW is opening the filter quite a bit to produce more of a brash synth tone. Aftertouch is adding some vibrato.

79. Muffled Pluck

(Pluck/Bass/Lead)

This patch does a pretty good acoustic bass sound in the lowest octaves (C1-C3). Velocity is modulating the filter for some subtle dynamics. The upper octaves work great as plucks or lead lines. The MW is opening the filter a bit while aftertouch is adding some fast-ish vibrato.

80. Oscar Brite

(Bass/Lead)

This patch uses all 3 oscillators spread out over 4 octaves to create the basic tone. The MW is opening the filter and aftertouch is adding some fast vibrato.

81. Solo Pulse

(Lead)

This is a legato, single oscillator lead using the pulse wave. The added PWM LFO is engaged with a very slow rate and a very shallow depth. The MW is opening the filter and aftertouch is adding some fast vibrato.

82. Rezy Grunt Perc

(Drum/Bass)

This patch serves as a kick drum/sub bass in the lowest octaves. Try increasing the MW just a little and playing in the C0 - C2 range. The upper octaves produce a cork popping percussion sound. The MW is opening the filter while aftertouch is adding some vibrato.

83. Inverted Self

(Synth/Lead)

This patch has an extremely long release and works great for staccato and sustained playing. The filter envelope is inverted so the filter opens up as the release fades out. The MW is opening the filter and aftertouch is adding some vibrato.

84. Sync Sweep

(Synth/Lead)

This legato patch is beautiful no matter what octaves you use. It's great for high octave legato arpeggios as well as low octave power notes. The MW is opening the filter while aftertouch is adding some vibrato.

85. 3 Octave Saw

(Bass/Lead)

3 saw waves spread over 3 octaves. This patch is great for rhythmic bass lines or power leads in the upper octaves. The MW is opening the filter while aftertouch is adding some slow-ish vibrato.

86. Smoked Chord

(Chord)

This patch does the "Smoke on the Water" chords perfectly... as a synth. The oscillators are tuned to sound like a guitar bar chord. Velocity is modulating the filter strongly for some great dynamics. The MW is opening the filter and aftertouch is adding some vibrato.

87. Subdued Bass

(Bass)

This velocity sensitive patch is great for 8th or 16th note arpeggiated or sequenced bass lines. The MW is opening the filter while aftertouch is adding some vibrato.

88. Danger Beacon

(Sound Effect/Synth)

This legato patch functions well as a warning alarm sound effect but it can also be played as a dissonant melodic synth. The LFO is providing the chopping sound of the filter using the saw shape. The MW is opening the filter and aftertouch is adding some vibrato.

89. SciFi Wash

(Sound Effect/Lead)

This patch is a slow, resonant, retro sci-fi sweep. There's a fair amount of echoplex like echo and noise mixed in for that 50's sci-fi feel. The MW is opening the filter and aftertouch is adding some vibrato.

90. Dig It Lead

(Lead)

This bright legato patch has the oscillator 3 keyboard control turned off to add a drone like quality to the sound. The MW and velocity are modulating the filter while aftertouch is adding some fast, square shaped vibrato.

91. Classic Bass 1

(Bass/Lead)

This legato, velocity sensitive patch has a classic bass tone, but it also works great as a lead. The MW is opening the filter and aftertouch is adding some vibrato.

92. Trusub

(Bass)

This is a sub bass patch based on triangle waves with a very long release. Oscillator 2 is getting a very fast pitch bump in the attack from the filter envelope. The MW is adding some slow vibrato while aftertouch is opening the filter.

93. Sqwubb

(Bass/Lead)

This simple resonant patch screams in the low octaves when using the MW. Just oscillator 1 is used and it's set to the square shape. The MW is opening the filter quite a bit. Aftertouch is adding some vibrato.

94. Brash Hash

(Lead)

This bright patch uses filter and PWM Xmod for a rough, textured tone. The MW is adding some slow-ish filter mod with the LFO while aftertouch is adding some vibrato.

95. Far Feasible

(Lead)

This patch has the classic farfisa tone. The MW is opening the filter a bit, increasing the filter Xmod and adding a bit of vibrato. Aftertouch is not assigned.

96. Slow Onset

(Synth/Lead)

This resonant legato patch has a medium slow fade up of the filter envelope which sounds great when playing legato arpeggios. The MW is opening the filter and aftertouch is adding some vibrato.

97. Chorgan

(Chord)

The oscillators are tuned to produce a major chord here. Velocity is modulating the filter heavily for some great dynamics. The MW is opening the filter slightly which produces some nice swells when playing with softer velocities. Aftertouch is adding some filter Xmod which adds a very nasty edge to the tone.

98. 1 Saw 2 Rule All

(Lead)

This is another one of our favorites here at Robust HQ. We have the keyboard control of oscillator 3 turned off again here for the drone like quality it adds. All 3 oscillators are using the shark tooth wave for a smoother tone. The MW is opening the filter while aftertouch is adding some vibrato.

99. Guitar Chord

(Chord)

Lots of distortion and resonance here. This velocity sensitive patch is just fun to play. The tone goes over the edge (to eleven) when the MW is cranked up. It's adding some filter Xmod as well as a bit of vibrato. Aftertouch is opening the filter a bit.

100. Sharp Lead

(Lead)

We love the shark tooth wave and used 3 of them here. This velocity sensitive patch comes with a rather long glide time which will most likely need to be adjusted for the tempo of your song. The MW is adding some fast-ish vibrato and aftertouch is opening the filter a little.

101. New Whip

(Drum/Sound Effect)

This legato patch has a fast resonant envelope/pitch sweep in the attack which we find pleasing. It's great for percussion parts in all octaves. The MW is opening the filter quite a bit to reveal a bass sound underneath. Aftertouch is adding some vibrato.

102. Classic Bass 2

(Bass/Lead)

This is a bright, velocity sensitive bass sound with a medium release. It works great for arpeggiated/sequenced bass lines. The MW is opening the filter and aftertouch is adding some vibrato.

103. Dreadnaut

(Sound Effect/Synth)

This legato patch has a nasty tone and a very obvious siren like pitch ramp in the attack. The MW is opening the filter quite a bit while aftertouch is adding some slow, saw shaped vibrato dives.

104. Steady Sync

(Lead/Bass)

This legato patch uses all 3 oscillators and oscillator sync to achieve it's bright, mean tone. Filter and oscillator Xmod are also at work here. The MW is opening the filter while aftertouch is adding some extra buzz using oscillator Xmod.

105. Plastics

(Lead)

This is a fast, bright legato lead sound. Oscillator sync is engaged but oscillator 2 isn't in the mix. This gives the patch it's unique basic tone. The MW is opening the filter and aftertouch is adding some fuzzy vibrato.

106. Forgotten Tri

(Lead)

This patch is a smooth legato lead using a single triangle wave. The MW is adding some filter mod using the LFO and aftertouch is adding some vibrato.

107. AT on XMod

(Bass/Lead)

This legato, velocity sensitive patch works great as a bass line or a lead. The MW is opening the filter while aftertouch is adding some filter Xmod as well as vibrato.

108. Smooth Squares

(Lead)

This dark lead consists of 2 square waves an octave apart. No PWM happening here, just the pure tone of oscillators 1 and 2. The MW is opening the filter to produce a brilliant tone while aftertouch is adding some vibrato.

109. Inverted Growth

(Synth)

All 3 oscillators are in the mix here with 3 saw waves. Oscillator 3 is an octave lower than the others for some body. The resonance is high and the filter envelope is inverted. This patch works great for staccato parts or sustained playing. The MW is adding both vibrato and filter mod while aftertouch is opening the filter.

110. Minds Eye

(Bass)

This patch has a nice growl to the tone provided by lots of resonance and oscillator 2 being tuned up by 7 semitones. Oscillator Xmod is also adding to the tone here. The MW is opening the filter and aftertouch is adding some vibrato.

111. The Big Three

(Synth)

This patch uses all 3 oscillators set to the saw shape in unison. Velocity is modulating the filter for some great playing dynamics. The MW is opening the filter and aftertouch is adding some vibrato.

112. Bell Of SE

(Sound Effect/Lead)

This patch is rather dissonant and just plain out of tune when using the standard A=440. It does a pretty good, mellow bell sound anyway. The resonance is cranked and producing most of the tone here. The MW is opening the filter which produces some nice sci-fi pitch sweeps while aftertouch is adding some fast-ish vibrato.

113. Scary Cue

(Sound Effect)

This is a highly resonant, damaged sounding synth sweep with lots of grit provided by filter and oscillator Xmod. C5 is our favorite note for this sound. The MW is opening the filter just a bit while aftertouch is adding some square shaped vibrato.

114. Vintage Machines

(Synth)

This patch uses 2 square waves set 2 octaves apart for the basic tone. Fast PWM Xmod is used to add a slightly unstable quality. The MW is opening the filter just a little and aftertouch is adding some subtle random vibrato.

115. Clean Soft Ld

(Lead)

This is a very simple, legato square lead sound. The tone is slightly dark/mellow to start things off. The MW is opening the filter and aftertouch is adding some smooth vibrato.

116. Softest Lead

(Lead)

Shark teeth and triangles produce the basic, smooth tone here. (So many of the sounds out there for the SE-02 just don't give the cleaner mellow tones a chance. It's all noise and distortion. We've made an attempt to showcase the softer side of the SE-02). The MW is opening the filter and aftertouch is adding some vibrato.

117. Electro Snaps

(Drum/Sound Effect)

This velocity sensitive patch is a bright, noisy electronic snap sound. The MW is opening the filter quite a bit while aftertouch is not assigned.

118. Snare 3

(Drum/Sound Effect)

We like C4 - C5 best for snare drums... C1 offers a pretty decent lo-fi kick drum as well. The MW is opening the filter while aftertouch is not assigned.

119. Clsd Hat 2

(Drum)

This patch is a lo-fi hi-hat sound that starts off as more of an 8-bit noise burst. Use the MW to open the filter and reveal more of a tuned hi-hat sound. Aftertouch is not assigned.

120. 3 Sqr Decay

(Chord)

This velocity sensitive patch is using 3 square waves with a fairly long release time to produce a bell like tone. Oscillators 2 & 3 are tuned to produce an interval with oscillator 1 as the root. The MW is opening the filter and aftertouch is adding some vibrato.

121. Snare 4

(Drum/Sound Effect)

This is a big sweeping snare or percussion hit. Velocity is modulating the filter just a little for some variety and dynamics. The MW is opening the filter while aftertouch is not assigned.

122. Sawchords

(Chord)

This patch has the oscillators tuned to a minor interval. The MW and velocity are both at work on the filter while aftertouch is adding some vibrato.

123. Pulsechords

(Chord)

This patch has much in common with "SawChords" above. It also has the oscillators tuned to a minor interval but this time we're using the pulse waveforms for that classic trance tone. The MW is opening the filter while aftertouch is adding some vibrato.

124. 3 Pulse PWM

(Synth/Bass)

All 3 square/pulse waves are used here to produce a large, almost percussive tone. Velocity is modulating the filter for some fun dynamics. The MW is opening the filter quite a bit and aftertouch is adding some vibrato.

125. Self Drone

(Sound Effect)

The LFO is controlling the amp envelope here for some self induced sci-fi noise sweeps. Play C1 and hold it for a bit. The slow random LFO produces an ever changing landscape. The MW is opening the filter while aftertouch is doing the same for some conflicting controllers. It's also adding some slow vibrato.

126. Interval Lead

(Lead)

This legato patch has oscillator 2 tuned up 7 semitones for a subdued 70s tone. The MW is opening the filter while aftertouch is adding some vibrato.

127. Sweepin Winds

(Sound Effect/Synth)

This noisy, dissonant legato patch is doing a very slow oscillator sync/filter sweep. We like C3 best for a great sci-fi sweep tone. The MW is opening the filter quite a bit while aftertouch is adding some vibrato and filter Xmod.

128. 3 Square PWM

(Synth/Bass/Lead)

Last but not least... This patch is using all 3 square/pulse waves and some serious PWM to produce the basic tone. The MW is opening the filter while aftertouch is adding some fast-ish vibrato and filter Xmod.

Thanks for reading!